

THE JOURNAL OF THE



FEBRUARY 1954

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ASSOCIATION FOR EDUCATION BY RADIO-TELEVISION

EDITORIAL

AERT Day At Columbus

The AERT has long aspired to hold an annual meeting, independent of other radio-TV educational groups. Such a meeting would probably better serve its membership than does the Institute for Education by Radio-TV.

Classroom teachers, who constitute a substantial portion of the AERT membership, need utilization demonstrations. Since the School Broadcast Conference in Chicago has suspended operations, such demonstrations are not available at any national meeting.

This year the AERT will continue its practice o' holding its national meeting in conjunction with the Institute for Education by Radio-Television in Columbus. But it has planned a much more elaborate program than ever before.

Elsewhere in this issue will be found the preliminary program for AERT Day, April 7, in the Deshler-Hilton Hotel. It will be noted that the entire morning is devoted to radio and the afternoon to television. The AERT Luncheon, scheduled for the nationally-famous Maramor, will feature a prominent guest speaker.

This year's AERT program will serve as a test. The number of AERT members who attend AERT Day will serve as one indication of their interest in the "how to do it" aspects of radio and television which this meeting alone provides nationally. It will also indicate your attitude toward an independent national AERT meeting.

The AERT should be the leader in promoting the widest possible use of radio and television programs so as to make the work of the classroom teacher more effective. You can assist in the realization of this aim by planning to attend the April 7 meeting. Can we count on you?

JOURNAL STAFF

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Why Use Television For Education?

William Hodapp

Producer, "American Inventory," and Author The Television Manual

WHY use television for education? Foolish question! The medium is unsurpassed in the history of mankind for reaching dynamisimultaneously cally and greatest audience that ever existed. And to those who have sensed TV's ultimate future suggested by the recent color telecasts, it appears that the only limit to the power of this new magic is the brains and skills and understanding of those who use it-for entertainment or education.

Electronic marvels are commonplace. Ideas and the application of knowledge and wisdom to the world around us still are rare commodities.

Why use television for educa-

tion? Because we are indeed engaged in the battle for men's minds in this frightening world and—time is growing short. We have a great job to do. A job of informing honestly, of interpreting knowledge honestly, and of keeping the light of learning alive in a world that is not too far from the dark ages. The TV screen in a democratic society can shed a potent gleam.

The most urgent use of TV for enlightenment lies in the field of adult education. If the teacher and the parent are the main factors in

Above: Real people doing their stuff is great television. Carl Sandburg is interviewed on NBC's "Conversation with Wise Elders."



"American Inventory's" Kentucky mountain version of Shakespeare's "Romeo & Juliet" proved another approach to educational TV demonstrating that great plots can be universal in application.

the molding of future citizens, then in many cases we have a job to do in the re-educating of parents, assuming of course that our formal teachers are doing a good job on our children.

We have not time any more for a better world—tomorrow. It is imperative that we have and make the best of all possible worlds Today, or our children may have no chance at all to make any decent kind of a world of their own. This is a job, then, for adults. This is our job, and more urgent than we realize.

Television is an urgent medium. It can be used to accomplish important and urgent tasks.

Furthermore, television is virtually tailor-made for adult education of all sorts. The different interests and needs of housewives, business men and business women, doctors, lawyers, organized workers, farmers, and innumerable others can be met by well-conceived and well-executed programs. Education on TV can become a lifetime, not a limited process, for everybody.

Some of the important tasks for adult education in television are:

(1) to interpret to the viewer the problems of the world in which he lives;

(2) to show him how he is or can be involved in the subjects under consideration, communicating with him in terms of his happiness, comfort, security, and responsibilities as man (or woman) and citizen;

(3) to stimulate his intellectual couri-

osity;
(4) to be hopeful and constructive in approach, though taking a clear look at debit sides; and

(5) to offer possible solutions for a free citizen's choice.

The reaffirmation of old truths is a sound practice, now and again. as a reminder of clear and necessary objectives. We may observe then, that no kind of education and learning is actually an end in itself, but rather should suggest how doors may be opened to a richer life, to a better understanding and appreciation of the world in which we live. All subjects presented on TV should be vital to the viewer, and rewarding in further investigation on his own initiative. Further, the producer (or programmer) of educational TV programs should go as deeply as possible in half-an-hour (or whatever his time limit may be) into an interpretation of subjectmatter rather than presenting themes in a shallow strictly reportorial fashion.



Frances Horwich demonstrates the validity of the "Master Teacher" theory in her program "Ding Dong School" on NBC.



"Carmen" in color TV demonstrated the magic inherent in this new electronic development. Above: Robert Rounsville, Vera Bryner, and Warren Galjour.

How best to use television for education? Obviously, educational television can and will learn from the successes and failures of commercial television.

No one, of course, is qualified to write a how-to-do-it guide for successful TV programming. There are no "experts" with a capital "E in TV. But there are many, now, who have had practical experience in the medium and quite a few who have become successful in the presentation of ideas, news and special events, and telecasts solely for entertainment.

Certainly, there can be little argument that the very best TV programs result when good, honest personalities are allowed to "do their stuff" in an honest, and preferably "un-gimmicked" format.

The electronic gadgets and the jargon of TV admittedly present a fascinating new world to the beginner, and none can be so confident that he knows all the answers as he who has no experience, but rather basks in the safety of untried theory. But television becomes great and useful when the program content is great and useful. Production facilities and technical skills provide merely the vessel, not the wine of effective programs.

The cost of these technical facilities, however, has been of obvious concern to those seeking educational outlets. TV production costs run high and often it is preferable to work with existing local stations or network facilities, when available time is offered. Here can

be found sometimes professional quidance for the critical apprenticeship period necessary to understanding the possibilities and limitations in TV.

The cost of educational TV operations was recently and bitterly discussed by an eastern educator. He commented that it was all very well to be blithe about costs in TV running into a quarter of a million dollars and more, but he personally was unable to get new \$10 and \$15 equipment for a science laboratory. New buildings were needed, too. Why not "first things first?" he asked. Well, the answer is that perhaps TV can help get new equipment and buildings-the medium can certainly inform-and quickly-a public which would ultimately benefit if that institution had decent, up-to-date facilities. This is one "other side" of the big money consideration. Various community problems needing action could be solved too, maybe, by the vast reporting and interpreting job TV can do at its best. Television, now in black and white, one day in color, already has had another beneficial effect on education. It has forced us to examine first our concept and definition of education, and secondly it has raised the question of how effective, realistic, and successful the educational job has been in the past.

In this writer's opinion, we have only so far suggested the limitless possibilities in this increasingly critical area which we call our "educational system."

We must take inventory again of the real mission and sifnificance of what is going on in our schools. We must consider our educational obligations as a cradle-to-the-grave matter having tremendous emotional, economic, sociological and other lasting effects on the indi-

vidual, exposed to the process in whatever medium. We must provide knowledge, direct and crystalclear and as much as possible, as quickly as possible to the greatest number of our citizens, and create a climate in which man can receive knowledge which can enrich his life.

Education is learning how to live happily and profitably. Education is teaching the individual to identify himself with his immediate world and adjust to it. Education can assist him in expanding this world to the limit—which could be—limitless.

How can television help in education's newest job? Through "master" teachers Miss like Frances Horwich. They are needed, they must be found to create a "Ding-Dong School" in various applications. Through panels, ves. panels, which have life and meaning and do not present necessarily. a group of still, ill-at-ease experts lined up and identified, but rather. bring to the TV audience, warm and articulate personalities in natural settings-a rumpus room, a projection room, yes, even in a dining room in a conversation over a meal-or wherever good talk and the educational process really takes place in life. Panel discussion can be enlivened by the insertion of playlets which demonstrate the problems to be threshed out by the panel members and the moderator. through skillful demonstrations where easy-to-follow, uncomplicated and direct explanations are given; through conversational interviews focusing on the guest: through seminars of interesting students brought to life by an instructor-catalyst; through stock film intelligently re - edited; through certain types of classrooms where the teacher is outstanding; through countless com-



Dr. Sigmund Spaeth, radio's famous Tune Detective, seen here with singer, Betty Johnson, claims that music is the perfect subject to teach on educational TV. Above scene from "American Inventory."

binations of existing formats: so long as the subject determines the presentation.

But best of all, good teaching on TV and good television in any form, let it be finally repeated, results essentially from real people "doing their stuff!"

With this kind of TV, never worry about whether the audience is captive or not—it will be captivated!

And lastly, let us begin to create again, an atmosphere for creativeness in all media—let us not create a nation of critics—with nothing to criticize! Let us dignify the artist, and respect him and encourage him—education needs the creative artist—television needs him—the world needs him today as never before.

RECEIVES LEE DE FOREST AWARD

Joyce Hall, president of Hall Brothers, was chosen as first recipient of the Lee de Forest award. This award, established by the Board of Directors of the National Association for Better Radio and Television in July will be presented annually to the individual who has made a continuing contribution to the educational, cultural, or social significance of broadcasting, either in radio or television.

Toledo Enters Educational TV

Harry D. Lamb

Director, Radio TV Education, Toledo Public Schools

LAST May the only commercial TV station in Toledo generously offered the Toledo public schools five 25-minute spots straight across the board, Monday through Friday, 9:00-9:25 a.m.

The schools were interested, but what would acceptance mean? It would mean diversion of teaching personnel in a critical period; it would mean, perhaps, spreading themselves thin and not doing the job properly. They remembered how they began radio broadcasting sixteen years ago over commercial stations with four programs a week.' . . And while the memories were pleasant, still, on second thought, they remembered how much better it might have been had it begun more modestly. And they knew, now, that desirable as it is to be frequently in the public eye with a good program, that every good program has a tremendous lot of planning and coordination of school facilities behind it. They had learned!

In a series of conferences with school administrative officials such questions were discussed as: personnel available to us, the budget, the need for cooperation and coordination of all school personnel, and such practical problems as releasing a teacher for television use when it was impossible to find a qualified substitute.

It was recognized that television was a natural extension of radio and the Radio Education Department became officially the Department of Radio and Television Education. Dorothy Kellogg was elevated from assistant-supervisory rank to supervisor in special charge of TV. Mildred Cowell, teacher of radio in Waite high school, was bought into WTDS-FM, to replace Miss Kellogg as director of station production.

The question of formal budget was deferred for further study, but necessary expenses for camera, films, supplies, and so forth were approved. A teacher was released half-time for filming subjects not transferable to the TV studio, and the cooperation of all administrative personnel was assured.

Then, finally, it was agreed that it would be unwise to add further personnel until experience had taught us what our exact needs were, but so as not to risk proper functioning of WTDS-FM, the school radio station, the television programs would be limited to two per week at a time more advantageous to enlisting school resources. Earlier experience with a TV music series on Saturdays for fifteen weeks had shown that coordination of groups was a major problem, and the time chosen should be within the most accessible school hours.

The Younger Generation, the Tuesday series, and the Thursday series, Seeing is Believing, are both broadcast at two o'clock following Garry Moore and preceding Teletune Time, excellent local adjacencies. Both programs are essentially

superintendent's reports on what the Toledo public schools are doing for and with children.

The underlying thesis of The Younger Generation is that the children come this way but once and that the schools must educate them not only for this present world but for the world of tomorrow. School. administrative personnel were introduced in early programs (some of them were seen by the public for the first time) and their duties explained (again for the first time). And in successive weeks the work of the departments of Industrial Arts, Music, Home Economics, Physical Education, and Safety Education are developed. These are usually demonstrations of classroom activities by students and teachers, with the overview supplied by the supervisor of the subject area.

Seeing is Believing, has essentially the same educational philosophy behind it, but through the device of a film sequence showing children entering school and the camera moving in with them, we attempt to create the illusion of visiting actual classrooms. And, as in The Younger Generation, classroom educational activities and outcomes are shown and the educational sanctions for them developed.

One difference in the two series is that, so far, more film of classroom activities is used in Seeing is Believing, than in The Younger Generation.

The series began with an exposition of the work of the Department of Visual Aids, picked up some Music Department work, then moves into the departments of Special Education, Family Life Education, Adult Education, Art, and Industrial Arts. The work of

the Visual Aids Department necessarily required film to interpret its role in education, and the pupils in the Department of Special Education are not readily transportable. The schedule of film to be made indicates that by the end of the year even this difference will have disappeared.

What have been the results? It is too early to state definitively, of course. But this we have found. Department after department suddenly seems to realize the picturepotential of its work. And school groups themselves for the first time are seeing parts of their operation totally unknown or only partially understood. Elizabeth Gilmartin, supervisor of art, commented: "This is the most meaningful coordination of my department with other departments that has yet taken place. Television offers a vocational challenge to anyone in graphic arts and my teachers want to know more about it." And that bespeaks the general attitude. Every department has cooperated even though, as in our use of art department materials to dress a show, there are no special credits. And Miss Gilmartin voices the general lament, "If only we had color TV! If only we had our own station!"

The Toledo public schools are active members of the Greater Toledo Educational Television Foundation and are pursuing the so-far-phantom funds necessary. But since Willys Motors Inc., is now in the field with UHF transmitters at "jeep" prices, and since Raymond R. Rausch, executive vice-president of Willys Motors Inc., is also the dynamic president of the Greater Toledo Educational Television Foundation, perhaps both dreams are nearer realization than we think.



Photo by Ken Motino

KNOW YOURSELF BETTER

One of the most successful telecourses offered by the City College of San Francisco over Station KPIX was the adult psychology series, Know Yourself Better. Offered as a 15-week series, the program was presented by Dr. Phylis Haley each Thursday from 6 to 6:30 p.m. Purpose of the series was to acquaint viewers with the fundamentals of psychology for their own self improvement. Viewers who enrolled (without fees) received three examinations by correspondence, and those receiving passing grades were given one unit of college credit.

Average age of the class was 36. Enrollees totaled 227 and 164 completed the course. Pulse, Inc. gave the series a rating of approximately 50,000 viewers.

Station KPIX made available its studio facilities, time, and operating personnel. Production plans were handled by the college, together with correspondence and other details.

NEW BOOK LIST

The 1954 edition of the Annotated List of Books for Supplementary Reading (kg-9th grade) has just been published by the Children's Reading Service of New York and is offered without charge to any school teacher, librarian, principal, or superintendent who requests it.

This catalog presents a carefully chosen list of 1,000 children's books from more than 40 publishers, arranged by topics and school grade levels. Many books listed are designated as suitable for remedial reading.

"What's For Homework?"

Sister M. Rosalie O'Hara, S. C.

Director, Radio-TV Department, Diocese of Pittsburgh

VERY likely, I'm wooing trouble with this article. However, a double career as teacher of English five days a week and director of radio-television activities on Saturdays and "off" hours lifts me out of the ultra-prejudiced. With eagerness, I await reverberation. (It must be the Celtic strain).

With Egeus in Sharkespeare's Midsummer Night's Dream I cry out, "Full of vexation come I, against my co-workers, my fellow teachers." Then a "quickie" conscience examination brings the repentant, "Me, too." Listen for the echo of it through the words that follow.

This is addressed to teachers. to those thousands of us who guide the youth of America to live in today's world. Armed with a philosophy that calls for full education of the child-mental, physical, moral, social-we pride ourselves on our techniques and our use of modern audio and video devices. Yes, we do have every possible aidscreens, records, tapes, charts, film strips, radio and TV receivers. And we use them! They are so valuable in getting in so much in so little time. With those boys and girls for only 900 hours out of the 8,760 in a year, we can't afford to ignore the "sure-fire" methods!

If we actually believe in audio and video as a means of teaching, why do we confine it to in-school teaching? In our outside assignment technique, many of us are as old-fashioned as the coal buckets and the slates, and the water dippers. For evidence, board a bus or a streetcar between eight and eighty-thirty some school morning or between three and four-thirty and behold the bulging bags side-saddling youngsters, and the bulky volumes embraced by teen-agers! No doubt about it, their "homework" is physical all right. Ever look behind the counter at a teen-age meeting place? One proprietor told me the boys and girls "reserve" space. First thing we know, there will be a rental charge, maybe meter service.

But we can't blame the young ones too much, not when we consider modern living. Cozy as the family gathered around the diningroom table was, it isn't any more. Folks just don't do long-division problems or hear spelling words that way. They can't. There is a radio or television within hearing and listening range of every person on the first floor. Send Johnny and Susie upstairs (if there is an upstairs or if they live there) and the radio is there. In the case of high school boys and girls the added problem of after-school jobs presents itself. Now when and where are these "home assignments" to be done? And as far as the teacher goes, when and where is he or she to check the assignments? In school? With crowded schedules, etc.! As teacher homework? With meetings . . . and radio and television! And we have the answer! Radio and television!

My contention is that before we extol all the wonders of in-school looking and listening, we do something mighty definite about the out-of-school part. Step one is to take out the daily radio and TV log in a local paper and see how much is available for co-curricular assignments. You'll find something.

Step two is to check the Listenables and Lookables* that come three-a-month; then you'll find enough to have you ask, "Why didn't I do this more often?." Or you'll do as I do now—ask for a longer-range preview that will help us plan units farther in advance.

Our students are looking and listening every evening, why don't we give them a reason for such activity? This will necessitate a minimum of guidance in school and quick-check-up through discussion. (Ready-made material for

speech class.) For the upper grades and high school, this is an excellent opportunity for teaching methods of evaluation. True, the method will not include all subjects, but it does offer related material in social studies (American history, civics, problems of democracy), English (literature and speech), science, and music.

This may sound like a "surecure" for homework ills. It isn't that and it isn't going to eliminate all the old-fashioned assignments, but I firmly believe that radio and television assignments will come closer to extending education than anything we've tried yet. Teachers, too, will profit by it. They can sit down and enjoy a program without "qualms" about that stack of papers.

New AERT Members

INDIANA

Walter G. Roberts Culver Military Academy Culver

MASSACHUSETTS

Ruth T. Cosgrove Brockton High School Brockton

MISSOURI

Oliver G. Sommerville Clayton Violet Haverporth St. Louis

OREGON

Charles G. Woodhouse Klamath Union High School Klamath Falls

SOUTH DAKOTA

Roland F. Scott Southern State Teachers College Springfield

MICHIGAN

Louise F. Baldwin Bow School Detroit Mary Therese Daly Detroit Vincent Dicklares Catholic Theatre of Detroit Detroit Jane Galantowicz **Durfee Intermediate School** Detroit Gwen Horsman Supervisor, Division of Instruction Detroit Board of Education Eileen Meyer Girl Scout Coordinator Detroit Edith Powelson **Durfee Intermediate School** Detroit Barney Soskin Catholic Theatre of Detroit Detroit Edith Edwards YWCA Coordinator St. Clair Shores

TEXAS

Joseph S. Sobieski, Jr. St. Mary's University San Antonio

^{*} Published at 110 Elliot Street, Passaic, New Jersey.

From What I Hear . . .

Harold Hainfeld

Audio-Visual Coordinator Roosevelt School, Union City, New Jersey

TC Holds Monthly A-V Meetings

The audio-visual enthusiasts of Teachers College, Columbia University heard of an unusual use of radio at their meeting in the new radio room in December. Remun-Cadoux. foreign language authority on the WNYE-FM staff. reported on the background of Senorita Jones, a series designed to aid Puerto Rican children in becoming better acquainted with their new environment in New York City. Emphasis in this dramatic program is on speaking English and citizenship. A fine manualteachers guide is available to aid the classroom teachers, many of whom are meeting the problem of large Puerto Rican enrollments for the first time. The guide provides excellent vocabularly and language suggestions.

For those faced with a similar problem, a copy of the script of the series can be obtained from Miss Cadoux at Station WNYE, 29 Fort Greene Place, Brooklyn 1, New York. A copy of the teacher's guide for Senorita Jones can be obtained from the Board of Education, 110 Livingston Street, Brooklyn for 40 cents. A transcription of one of the programs in the series was played for the audio-visualists. Congratulations to Miss Cadoux for the fine series and to Jim Macandrew for being alert to the use

of radio to aid teachers and pupils in a new situation!

Dr. Paul W. Witt and Dr. Max Brunstetter guide the lively meetings which are held monthly for all A-V students and former students at TC.

Binaural Recordings — Magnecord Inc., manufacturers of high fidelity professional tape recorders, have a new binaural (two ears) tape recording system. It uses two microphones separated by six inches, the approximate distance between the human ears. It is similar in principle to 3D or steroptican pictures, where two lenses are spaced 2½ inches apart —the distance between eyes—to give depth to the view.

Binaural sound is sound in depth and gives an extremely natural reproduction of voice or music. The recording unit uses ¼-inch tape, each microphone recording its channel simultaneously. For further information write Magnecord Inc., 360 North Michigan Avenue, Chicago 1.

Longer Tape Recordings — The Pentron Corporation, 664 North Michigan Avenue, Chicago 11, has recently announced extension arms for their tape recorders. These arms permit the use of larger than conventional reels of tape, thus giv-

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ing as much as two hours of recording at the higher frequency response speed of 71/2 inches per second.

New Pilot Tuner for FM radio reception.

TV Sets on the Increase—A total of 24,895,000 television sets were in American homes as of last August, according to an estimate released by Hugh M. Beville Jr., director of research and planning for the National Broadcasting Company. In the twelve months from August 1, 1952, 6,540,000 U. S. families acquired TV sets as compared with 5,083,000 sets the previous year.

WATV Uses Empire State Building—WATV, Channel 13, Newark, New Jersey, is now transmitting from the Empire State Building in New York City, providing wider and better reception in the Metropolitan New York area. The policy of presenting many educational

programs will continue, according to Robert B. Macdougall, educational director for the station. WATV's fine educational telecasts won it the TV GUIDE Award in 1951.

TV Helps "Irish" Coach—Credit Notre Dame's famous football coach, Frank Leahy, with an exceptional use of television. Leahy, hospitalized with a virus infection, observed the "Fighting Irish" during their practice sessions over a closed-circuit TV hook-up. From his bedside, he phoned instructions to his assistants on the practice field.

Will You Help? — The author would like to hear from AERT members who have items of interest for this section of the *Journal*. Please address material to him at Roosevelt School, Union City, New Jersey.

CANADIAN SCHOOL BROADCASTING

Figures just released on the part being played by radio in the Canadian school curriculum show that CBC school broadcasts are continuing to grow in popularity with both teachers and students.

Of the 21,650 English-language schools in Canada, no less than 55 per cent are equipped with radios. This adds up to a classroom audience alone of about one million students. Not taken into account are numerous shut-in students in hospitals and other institutions across the country and many adults who tune in to hear such productions as Shakespeare's "Julius Caesar" and "Macbeth."

The great growth in the CBC's school broadcast classroom audience is reflected by figures showing that more than twelve thousand Englishlanguage schools in Canada are now

equipped with radios, an increase of more than seven thousand over 1949.

CBC school broadcasts are now in their eleventh year and the programs are planned by the CBC and the National Advisory Council on School Broadcasting. The council includes representatives of each of the ten provincial departments of education and teachers' organizations.

The CBC produces more than twelve hundred school broadcasts each year, with the content of the programs generally related to some phase of the school course or some aspect of life in Canada. The success of the broadcasts is striking evidence of the high degree of co-operation between the departments of education, the teachers, the CBC and privately-owned affiliated stations, and the parents of Canada.





Tool for Learning

SUBSCRIPTION TELEVISION

Robert A. Kubicek

Chairman, National Television Review Board

HOW can the vast potentialities of educational television break through the bottleneck of broadcasting economics?

This is the hard core of the problem facing our nation's educators who must use—or lose by default the 242 valuable television channels set aside by the Federal Communications Commission for educational broadcasting.

Television, as we know, is an expensive miracle. So much so, in fact, that virtually any king-size dilemma relating to it has roots in economics rather than technology.

Educational TV is no exception. Many realistic observers—using commercial station experiences as an economic springboard—believe it will cost at least \$300,000 a year to operate the least pretentious educational station and upwards of

\$1,000,000 a year to run a really effective station. On a brass tacks basis, what these estimates amount to is this: The nearer a broadcaster comes to exploiting the **full** socioeducational potential of the medium, the higher the cost will be.

How then can educators secure enough money to actually harness television and transform it into a teaching instrument of unparalleled impact? Where can sufficient revenue be obtained to pay the cost of opening our storehouses of learning to millions in the home?

Is the **truly big** money that television needs available from college and university endowment funds? From the taxpayers in the form of increased appropriations? From various foundations interested in education? From public contributions, such as are being soli-

cited in Chicago for their Channel 11 station?

The history of educational radio offers conspicuous evidence that each of these sources has grave limitations. Realistically too, we must recognize the fact that many regard educational television as a luxury item rather than a dynamic means of distributing ideas, knowledge and culture to "living room learners."

There is growing opposition also to the principle of tax-financed stations. How many today are willing to refute the contention that the taxpayer's burden is heavy enough?

Also — with operating costs climbing and endowments down—how many privately supported educational institutions can find room in their already strained budgets for the stratospheric costs of telecasting day in and day out?

Unfortunately, each of these methods by its very limitations condemns educational television to a strait-jacketed existence. Without a firm and continuous source of revenue, electronic teaching can be only a part-time effort, attempting to do on a dime that which requires a dollar.

Only one method can completely solve the problem of financing and supporting educational television stations.

The method is subscription television, where the public can be charged **directly** for certain programs.

With Chicago as an example, let us see how subscription TV could be used to support an educational outlet.

There are about 1,575,000 TV sets-in-use in Chicago and suburbs. If only two per cent of this potential audience patronized the station's subscription programs at

the rate of one dollar per week for a series of adult education classes, for example, the station would gross \$1,638,000 a year!

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In smaller cities, the subscription TV potential would naturally be less. But the operating cost of the station would also be smaller, as it has proved to be for commercial stations.

In a nutshell then--

It would require only a few hours a day of subscription programming to make a station completely self-supporting! With subscription programs occupying but a minor portion of the weekly broadcasts, the bulk of the station's programming would be **free** on a public service basis—financed by the relatively few subscription—TV offerings.

Subscription television is technically ready and waiting. Zenith Radio Corporation, long the pioneer in the field, has already perfected several pay-to-see-it TV methods.

Only two additional steps are needed.

First, the FCC must approve subscription television. Zenith's petition for hearings on the Phonevision systems is already before the Commission, which may get to it early this year.

Secondly, educators—under noncommercial franchises—must secure from the FCC permission to accept revenue from the sale of programs.

There is strong precedent in favor of such a ruling. Charging for home study and extension courses is standard procedure. Selling courses by television would merely be the modernization of the correspondence technique.

Using Phonevision's methods, educators could really put television to work.

With funds available from subscription programs, extensive "in school" TV teaching hookups for all the grade and high schools in the community could be financed. Special lectures and science demonstrations could be beamed to the entire school system from a central studio. TV trips to the "outside world" could be made without the pupils moving from the classroom.

The tremendous need and desire for adult education could easily be met by subscription TV. For a "TV tuition fee" of probably less than the cost of going to and from campus, thousands could go to school at home in the subjects of their interest, making use of the knowledge and ideas that conventionally must be obtained outside.

Postgraduate courses for professional people, "how-to-do-it" subjects, the teaching of trades are only a few of the instructional pos-

sibilities of educational TV. In reality, the electronic distribution of reliable information and planned education could touch upon almost any subject. Virtually every one within range of a TV transmitter could benefit — from the pre-school child to the adult who is never too old to learn.

With subscription TV, the potentialities are only limited by imagination and ingenuity. Without subscription TV, educational broadcasters are out on a dangerous financial limb and threatened with the prospect of losing the channels reserved for their exclusive use. Even if granted an extension of time on these channels, the problem of financing still must be faced. Without the continuous financial returns from subscription TV, these channel grants could well become tremendous liabilities for the already burdened educational institutions that "own them.

PREDICTS TV TAPE RECORDING SOON

On the basis of information now at hand, it appears to Cyril M. Braum, consulting engineer to the Joint Committee on Educational Television, that equipment will be available within the next two or three years permitting the recording of television programs, in both color and black-and-white, on magnetic tape.

Programs recored in this manner require no intermediate processing and are ready for immedite re-use. The tape can be re-used many times and can be erased magnetically for the recording of other programs.

RCA has indicated that further improvements will be made; but equipment already demonstrated shows an ability to record and reproduce pictures of good quality, in both color and in black-andwhite.

At the present time, the initial cost of the magnetic tape is much greater than film cost for a 16-mm. kinescope recording. The comparable cost is greatly altered, however, by re-use of the tape; and it has been estimated that with repeated use of the same tape, the cost may be brought down to as little as 10 to 20 per cent of blackand-white film cost, and 5 to 10 per cent of color film cost.

In view of the great simplification of production involved, it seems certain that magnetic tape recordings will be widely used in both educational and commercial television within a few years.

Television - An Extension School of Democracy

J. L. Van Volkenburg

President, CBS Television

ANYONE in close touch with television's enormous vitality has a responsibility, I think, to call attention to its extraordinary potential in democratic culture, and perhaps as well to suggest a challenge both to the academic world and to ourselves to develop the best ways to use it.

I believe television and education will be increasingly concerned with each other through the coming years, and what each will contribute to the other may prove quite as significant as any other development in our national life.

And at the risk of seeming aggressive, let me say that the best approach to this subject, in my opinion, calls for an appreciation of what television and education have, and do not have, in common; for a relaxation of prejudices; and a willingness to explore an exciting new frontier.

I suggest this because there have been excesses, both in the attacks and defenses of television's right to a cultural assignment. On the one hand a certain Utopianism has expected the new medium to serve as a fountain of culture, without precedent in the history of human communication; and on the other hand television itself has reacted sensitively to criticisms which seemed superficial and remote from the realities of popular taste.

One of the most pungent comments on the effect of television appears in Robert Hutchins' recent book, The Conflict in Education in a Democratic Society. He says that astronomers have discovered a kind of moss on the planet Mars, and he takes this to be a race of humans reduced by television to the life of the vegetable.

It's a nice quip—of a kind that seems to thrive on television. But I think it reflects more defeatism than serious consideration, and too great credulousness both of television's impact and of people's willingness to submit to a reversal of evolution.

For the impact of television has made itself felt not in traditional areas of culture but among rival forms of entertainment. For example, while the movies have lost 44 per cent in gross receipts since television and some 5,000 movie houses, of some 18,000, have closed—book and classical record sales, and museum and concert attendance have all risen.

Television is today—and probably always will be—primarily a medium of entertainment. But some of its achievement thus far, along with its obvious potential, reveals it as an *emerging* extension school of a democracy.

It will always have distinct limitations, but after only six years it appears as an extraordinary school in many specific ways.

First, it has enormous "enrollment"—with television sets in more

^{*}Abridgement of an address at the Fall Quarter Commencement, University of Minnesota, December 17, 1953.

than 27 million homes—more than half of all the homes in the country. "Attendance" is seven days a week, in a school calendar that covers the entire year. And the average family devotes almost five hours a day to television—a longer time than to any other leisure activity.

A further asset as an extension school: television can accelerate instruction and make full use of the most modern classroom methods. Its "teaching aids" are among the most effective in all education. Not only is there sight, sound, and motion — for purposes of demonstration—but there are techniques of dramatic presentation for greater retention of facts and ideas.

Then there are the characteristics which, depending on point of view, may be regarded as limitations of television's role as an ex-

tension school. For example, it is not ideal, for purposes of instruction, that the audience is free to "cut classes." Television is dependent on voluntary interest-and it is as if there were adjoining doors in a campus building in which one door led to a classroom where there might be an educational program); another to a theatre; another to a movie house; and another took you outdoors to a playing field. And so it is highly requisite that educational programs focus on widely interesting subjects and be presented with maximum appeal.

What should be the conception of the student body, and what should be the curriculum? The dominant factor here is that television is one of the largest of all mass media. It is only possible for it to function when it wins the attention of large numbers of people. A network program, for example—to justify itself not only on an economic but a public service basis—must attract an audience of

about a half million. And there can be only a few audiences of this size, because the average audience to support a full week's program schedule must be many times larger—today, some 10 million.

This at once qualifies the character of program material. Fortunately, however, there is an abundance of cultural material that can be made to appeal to a sizable audience. And because certain subjects may be inappropriate, we should not conclude that there is a single television audience. It is true that television assembles the greatest single audiences in history-for historic news events, as well as for certain entertainment programs-but these huge gatherings are not a mass. Among them are both devotees and despisers of opera and barbershop; baseball and auto-racing; Mozart and bebop.

The problem is to serve a wide range of tastes, and one difficulty is that certain groups are surprisingly small. For example, despite the comparatively high educational level of the U.S. population, socalled art theatres account for only 3 per cent of all movie-house seating in the country. But there is the possibility that this small percentage may be expanded in television. Its audience turnover from one program to another is greater than in art theatres; and therefore it can expose cultural subjects to those ordinarily indifferent to them.

And for this reason it is unrealistic to postulate any average mental age or average emotional maturity to which programs should be directed. Rather, we try to visualize different orbits of interest, with a general goal of enlarging the groups who demand higher cultural quality.

It is certain that audiences tire of the same formats over a period of time and gain in discrimination. This is admittedly a long-term process, but current response to *The Perils of Pauline* and other early movies proves that it does happen. Today, for example, it seems hard to believe that the play at which Abraham Lincoln was assassinated recounted the plight of a titled English girl who was saved from a fate worse than death at the hands of a villain who held the mortgage on the old family home.

But it is still true that every producer and writer in television must be concerned in every line with how much he can assume his audience already knows about the facts or motivation he hopes to convey. An analogy is a teacher's concern with a student's ability to cope with a given subject and his readiness to proceed to an advanced course.

In television the problem is not with limiting the student body to satisfy certain standards, but rather with presenting material in such a way as to attract the largest possible audience.

In this, there is considerable experience in the related field of publishing. When I was in college and shortly thereafter. were bringing a great deal of specialized knowledge to nonacademic readers through popular interpretations. These books stirred widespread debate on the pros and cons of popularized knowledge. In some quarters they brought warnings that academic integrity would be compromised with sugarcoated story-telling-that the common purveying of knowledge could distort a social viewpoint.

Nevertheless, many of these titles became best sellers; and in retrospect they seem not only to have appeased but to have sharpened people's appetite for information. To some degree they may have been responsible for the huge enrollments at universities over the last 30 years, especially in extension courses and in adult education.

As well, they satisfied a need which television can also serve—and serve ideally. For with the fields of knowledge dividing and subdividing, the specialist is in danger of falling out of communication with other specialists. And to be generally literate, he must be conversant with at least the vocabularly and principal references of the liberal arts and sciences. Today, a common fund of knowledge, to enable people to talk to each other, is needed more than ever.

In this area, I believe, television can be a vehicle of the greatest usefulness. It will never supplant the exchange of ideas in the classroom or the influences that scholars bring to teaching and learning. But it can convey the alphabet of a subject, both to increase the viewer's general information and enable formal instruction to start from a higher base.

By its physical nature and public obligations, television is obviously not adapted to specialized information or to the esoteric. But even this must be qualified, because creative ability can bring a fresh viewpoint and attractive organization to subjects initially of limited interest. Curiously, this is sometimes regarded with objection. Television, you sometimes hear, makes everything too easy.

Another objection is the argument against popularization in general: that the use of dramatic and documentary techniques often involves compromise with accuracy.

I am sure that techniques are subject to abuse, especially in the forum of politics. There is no question that a certain fiscal policy, for example, could be presented in such an alluring way that it might win acceptance not on its merits, but through theatrical presentation. But I think our concern must focus not on techniques which achieve clearer communication, but on the views and facts that are propounded.

And it is here that television makes its most valuable contribution to democratic culture. For its audio-visual observation reveals more of what goes on in the contemporary world than can be captured in any other medium. Never has there been so much participation in the important affairs of city, state, or nation; or, indeed, the world.

Never before has the electorate eye-witnessed national conventions, or whistle-stopped with the candidates, or tallied the returns, or attended an Inauguration.

And never before have so many fascinated people crowded into the chambers of Congressional Committees, or into the private offices of high officials. Television has given first-hand impressions of antagonists at public hearings—and in the inevitable partisanship of politics.

In all this, there is high promise of a more personal interest in government, greater insistence on higher professional and ethical standards of officials, and more representative administration of American democracy.

Far removed from politics, there is obvious cultural value in another category of television program that is basically entertainment. This fall, for example, a production of *King Lear* was seen by a larger audience than all audiences that have seen it since it first appeared. A performance of ballet, like *Billy The Kid*, was seen by

more people than have ever seen modern ballet in theatres; and Studio One, a drama workshop which presents distinguished modern plays, is view by some 14 million every week. Its adaptation of George Orwell's novel, 1984, was one of the season's triumphs on any dramatic stage.

Less celebrated is another area of television which is somewhat closer to scholastic interests. It is a novel and exciting area in that it is opening libraries, museums, and laboratories, to a mass audience.

Through a program called Adventure, millions visit the American Museum of Natural History and the Hayden Planetarium in New York, for excursions into anthropolgy, archeology, and astronomy.

On another program, What In The World, audiences follow an absorbing quiz session where erudite panelists identify artifacts and the cultures of their origin. Here a popular format brings lively interest to objects that might otherwise receive only the casual glances of museum visitors.

On You Are There, historic events in science, discovery, medicine, and politics are re-enacted in a format that combines the dramatic and the doctumentary. In the style of modern reporting, key figures are interviewed by network correspondents with actual quotation from primary sources as dialogue, wherever possible. The effect is one of convincing realism and immediacy.

Various local programs are directly concerned with subjects that are familiar in any formal curriculum.

Camera III, broadcast in New York, presents outstanding scholars in programs illustrating man's cultural development—from Neanderthal Man to Modern Man.

Another program called The Search-starting soon-is a joint venture of CBS Television and 26 universities. It will present, in documentary form, research projects in a number of different fields, and one of the projects to be presented is your own "Last Man's Group"the cardio-vascular study of the University of Minnesota's Laboratory of Physiological Hygiene. Another is the Child Study Center at Yale University. Another is "Linguistics," at the English Language Institute at the University of Michigan, where foreign students can learn English in eight weeks.

In developing these, or any programs, we will hold the view that the interests of the majority as well as a minority must be served in a democracy; and we hope that our program schedule will provide satisfactory programs for each group.

How to achieve this is a subject of constant investigation—one, perhaps, that will never be exhausted. We are continually learning more and more about different audiences and their interests, and we have an exciting sense of taking part in developing a vehicle of extraordinary social significance.

And with all its impressive dimensions today, television is now entering a whole new era in its development. We are now launching color television. And we are convinced that color, in relation to black and white television, represents as great an advance in communication as black and white television in relation to radio.

It will be an invaluable "teaching aid." For it will bring vividness, naturalness, and anmation to all its subjects. Its appeal in programs of pure entertainment is obvious. But consider also its contribution to cultural programs. Consider, for example, how much more information color will communicate in a program What In The World, or You Are There, or The Search-giving full visual identity to a fragment of mosaic, a period costume, or a chemical retort. It is indeed an exciting prospect!

And in color television, as in black and white, our primary goal will continue to be to win and hold audience attention, and then to present programs of increasing cultural value, anticipating rising standards of taste.

It is in this way, we believe, that television will contribute most to general education, and that education will bring still greater strength and meaning to American democracy.

WHAT BOOKS WOULD YOU LIKE TO HEAR?

What kinds of radio programs would you like listen to about books?

Listeners have a chance to be heard on this question when the Advisory Board for the second annual WNYC Book Festival meets in New York in January.

The authors, publishers, critics, librarians, teachers, and radio stars who sit on this Advisory Board will plan a whole week of radio programs on books, to be broadcast in New York, March 21-27, and later (on tape) by other stations throughout the entire United States who are members of the National Association of Educational Broadcasters.

The Board wants suggestions for specific programs. What do you wish to hear authors talk about?

Lend Me Thine Ears!

Burrell F. Hansen

Assistant Professor of Speech, Utah State Agricultural College

MUCH has been postulated and expostulated of late in regard to the fate of radio in the face of television's invasion of radio's customary place in the affections and livingrooms of America's 160 million people. However, evidence continues to come from various sources, to show that if radio does give up the ghost" it will have to be ruled as suicide rather than homicide. Certainly radio has lost none of its capacity to affect and excite human attitudes and responses since the advent of television, though a superficial comparison might make it appear so.

Certainly those of us who are maintaining our educational radio broadcasting over school-owned or commercial radio stations should be in no mood to abandon our stake in this vital medium of communication. The words of Archibald MacLeish of nearly 20 years ago still are intriguing to this broadcaster:

Over the radio verse has no visual presence to compete with. Only the ear is engaged and the ear is already half poet. It believes at once: creates and believes. It is the eye which is the realist.

That the eye is critic and the ear poet is probably still true, as is Albert Crews' observation in Radio Production-Directing:

Sounds are quickly forgotten. But because sound has such tremendous power to move men deeply, the impressions created by it last many years...

A study* completed recently by this writer contributes additional evidence to the belief that radio has great value as an adult education medium. The study likewise demonstrated the ability of well-

conceived and well produced radio programs to influence public attitudes

In an attempt to ameliorate racial and religious group antagonisms in Minneapolis and St. Paul, Minnesota during the summer of 1947, one of the major radio stations in the area originated and broadcast a series of six weekly half-hour documentary programs entitled, Neither Free Nor Equal. An evaluation was made of the effectiveness of these programs in affecting attitudes and behavior in the intended direction.

Several kinds of listener reactions were included in the analysis. First: objective reactions of a large group of college students and a smaller group of non-college subjects who listened to transcriptions of the broadcasts were utilized: (a) attitude test scores, (b) ratings of like indifference-dislike, (c) informational tests on program content. Second: free response comments of the same subjects were analyzed. Third: evaluations were made of listener reactions to the actual broadcasts by examination of mail response, critical reviews and comments, and interviews with inter-group relations relative to observations of actual postbroadcast reactions.

The results of these evaluations were revealing and heartening to one who believes we have only begun to tap the potentialities of local documentary radio type programming. The results of the "laboratory testing" of subjects who

heard transcriptions of the programs in classrooms showed that the college students who heard three of the documentary programs on racial and religious prejudice shifted to attitudes of greater tolerance as measured by attitude tests. Furthermore, it was found that those were most prejudiced before hearing the programs made the greatest amount of shift. The likeindifference-dislike ratings of these listeners revealed that the programs were generally well-liked. Results of the information testing indicated that specific items of information in the programs were acquired with a high degree of accuracy.

The free response comments of these listeners were very specific in indicating those parts of the program which were approved, of the parts disapproved, and why. This analysis is not reported here for reason of space limitations, but they are revealing points for those who would undertake documentary broadcasting.

The evaluations of actual listener reactions were likewise impressive. Many specific, positive effects were observed by the intergroup agency workers who expressed their belief that the radio broadcasts had rendered a unique service in improving racial and religious inter-group feelings. The agency personnel indicated furthermore, their feeling that the programs had affected certain definitely favorable social actions.

Evaluations of the mail and critics' responses indicated the many aspects of the broadcasts which were received favorably:

(a) the technical excellence of the programs was commended; (b) there was wide approval of the subject matter (though some respondents felt that radio should confine itself to entertainment); (c) the programs were credited with having instructional values in personal. social. teaching democratic values: (d) there was abundant evidence to show that interest and enjoyment of the programs was high among these listeners; (e) some critics and listeners noted desirable change in attitude as a result of the broadcasts: and (f) there was some evidence that desirable social action had been effectuatd

Surly, we have had evidences before of the impact various kinds of radio programs can, and have had, upon listeners, but it is well that in the midst of the haste to utilize the new and powerful medium of television that we remember too, the value in the likewise effective old stand-by "radio." Particularly should we in education be cognizant of the great amount of non-livingroom radio listening still done by people of all ages, and utilize this potent medium for something more than the relaying of musical transcriptions from studio to supermarket. The value to be derived, of course. is not in the fact of broadcasting. but in what it is that is being broadcast. This study has indicated that radio can be used effectively in dealing with a publicly-recognized problem of social significance on a local level through the use of documentary program technique.

^{*} The study referred to is titled: "A Critical Evaluation of a Documentary Series of Radio Programs on Racial and Religious Prejudice," Ph.D. Thesis, University of Minnesota, 1953.

NBC Begins New Documentary Series

With a grant from the Alfred P. Sloan Foundation, NBC has been investigating during the past six months what has been called one of the most significant developments of this generation: the rebirth of the South. The result is a 13-week radio program series, Heritage Over the Land, which had its premier Sunday, January 10, NBC Radio, (1:00-1:30 p.m., EST).

Topics for the remaining broadcasts include the citrus story, Feb. 7; big industry, Feb. 14; the river, Feb. 21; power, Feb. 28; petrochemicals, March 7; research and education, March 14; culture, March 21; religion and mores. March 28; and problems and the future, April 4.

The broadcasts, tape-recorded on the scene by an NBC documentary crew, explore the social, economic, and cultural revolution under way in the South during the past decade. The unit went out on seven separate trips, ranging from Washington, D.C., to deep-South crossroads too small to be found on any map. There were no actors; the voices and sound effects are all authentic.

Henry Cassidy, former foreign correspondent and now NBC commentor, serves as narrator, interviewer, and guide. The program was produced by Lee Painton, written and directed by William Alan Bales, researched in the field by Arthur Hepner.

"We began in the belief that we were recording simply an economic change, an evolutionary thing to be measured in decades," Miss Painton, the producer, says. "But we were wrong. What we wit-

nessed and what we caught on our recording machines was a revolution in industry, in farming, in economics, and in the whole pattern of life as it is lived in the South. This series reports on what we saw and heard."

The first broadcast was titled "A Time to Build." It served as a general introduction to the series, the starting place for the journey being the Chapel Hill, N. C., home of Paul Green, author of In Abraham's Bosom and other noted plays. who told Cassidy that "the South has the potentiality of being one of greatest creative, cultural regions of the earth." Among the other points of call on the first broadcast were Columbia Georgetown, S. C.; Birmingham, Ala., and Atlanta, Ga. Among the voices, in addition to that of Paul Green, were those of a grocer, a university professor, a group of high school students, a civic leader, a radio news editor, and two newspaper editors.

The program's guide on the Southern journey is a New Englander, born in Boston. In company with a tape-recording crew, Cassidy went down into a coal mine in Gergas, Ala.: went up into a master's tower in a railroad assembly yard at Birmingham, Ala.; covered a forest fire at Georgetown, S. C.; attended a cattle auction at Bartlow, Fla.; traveled by bus with the North Carolina State Symphony Orchestra from Chapel Hill to Mt. Airy, N. C .; wandered through an orange grove in Lakeland, Fla.; sailed on the river near Mobile, Ala.; visited the model town of Griffin, Ga.

MICHIGAN STATE RADIO-TV CONFERENCE

"The Role of Radio and Television as Mass Media" will be the theme of the Ninth Annual Radio Television Conference Michigan State College on Friday, March 5, 1954. According to Robert P. Crawford, director of radio-TV training in the Speech Department and conference chairman, this annual meeting is devoted to bringing educational and commercial radio and television people together to discuss matters of mutual concern. "We feel." Mr. Crawford points out, "that the broadcasters of this state would welcome the opportunity to sit down for a few brief moments and seriously think about the significance and effect of their operations on the listening and viewing audience.

"On the other hand," he continues, "the users of radio and television will be present to offer their views on the quantity and quality of broadcasting. It is in this field of study and research in mass communications that the college can make a contribution to the workers in the field."

The conference, which will be held at the Kellogg Center for Continuing Education, will feature for its morning session a talk by Dr. P. H. Tannenbaum, director of television research for WKAR-TV. He will open the meeting with a description of how mass communication works. Following Dr. Tannenbaum, Dr. Bruce L. Smith, associate professor of political science at Michigan State College, will present background material on the function and responsibilities of mass media in society.

A nationally known speaker, not yet announced, will address the noon luncheon meeting. There will be two talks on the treatment by radio and television of special audiences in mass communications at the afternoon session. Stanley Andrews, executive director of a national project in agricultural communications at Michigan State, will speak on programming for the rural audience, while a representative of the NARTB will report on the treatment of the family group from industry's point of view.

The various sessions of the Ninth Annual Radio and Television Conference will allow time for discussion and exchange of opinion. Furthermore, there will be an opportunity for touring the new studios of WKAR-TV which went on the air in mid-January with a daily 6-hour schedule.

Regular programming on UHF Channel 60 began January 15 from WKAR-TV's new studios on the Michigan State campus. Reception of programs extends in a 65-mile radius from the station's 1,034-foot tower located near Okemos.

Among those invited to the dedicatory program were Chairman Rosel H. Hyde and members of the Federal Communications Commission, Washington, D.C., C. Scott Fletcher, New York, president of the Fund for Adult Education; Milton S. Eisenhower, president of Pennsylvania State College; Marion B. Folsom, Washington, co-chairman of the National Citizens Committee for Educational Eelevision; and local and state officials and educators from Michigan.

A resume of programs to be carried by the station was presented in capsule form at the dedictory production.

WASHINGTON ED. TV NAMES KRIEGER

Appointment of Seymour Krieger, Washington communications attorney, as general counsel of the Greater Washington Educational Television Association, Inc. was announced in January by Dr. Martin A. Mason, chairman of the Board of Trustees.

While serving in the Army of the United States during World War II, Mr. Krieger assisted in the prosecution of the major German war criminals before the International Military Tribunal at Nuremberg as an aid to Supreme Court Justice Robert H. Jackson.

After graduating from Amherst College and obtaining his law degree at Yale Law School, Mr. Krieger served as law clerk to Judge Thomas W. Swan of the U. S. Court of Appeals in New York. He was an attorney in the Antitrust Division of the U. S. Department of Justice, and has served on the legal staff of the Federal Communications Commission.

After four years service in the Army he engaged in the practice of law as a partner of Krieger & Jorgenson, Wyatt Building, specializing in radio and communications matters before the FCC.

Mr. Krieger is also counsel for the Joint Committee on Educational Television and participated in the rule-making proceedings before the FCC which resulted in the reservation of 242 television channels for non-commercial educational purposes.

WISCONSIN TO PRODUCE TV SERIES

A series of television programs calling attention to the pitfalls of rapid and haphazard city growth will be produced at the University of Wisconsin under an \$8,000 grant from the National Association of Educational Broadcasters.

The title of the series will be "Crisis in the City," and the kinescope recordings of the individual programs will be produced in the University of Wisconsin Television Laboratory. They will be televised from WHA-TV when the University's TV station goes into operation and over other educational TV stations throughout the nation.

The programs will point up the problems created by the rapid growth of city populations, and will emphasize the need for city planning in the hope of assisting citizens and public officials to avoid costly errors.

Professor William H. Young of the University's political science department will present the initial programs in the series of 13, and other experts in the field will be featured on subsequent programs. Small models, motion pictures, photographs, charts, and actors will be used for the series of programs.

The grant to the Wisconsin TV Laboratory was one of 14 similar grants to educational television centers to be used for the production of kinescope recordings. An exchange program between the centers will make all of the programs available to each educational TV station. Among the fields in which program series will be produced are music, literature, government, agriculture, geography, drama, sociology, history, archeology, and foreign languages.

HOUSTON'S CURRENT TELECOURSES

The University of Houston's educational television station, KUHT, channel 8, began spring semester telecourses on February 1.

Courses being offered during the spring semester include Elements of Landscape Art, Life Science II, The Humanities-World Literature (Art and Music), Economics 231, and Methods and Materials of Teaching Children's Literature. Others are Today's English, Methods and Materials of Teaching Class Piano, Preparatory Spanish, and Mental Hygiene.

Telecourses are offered for correspondence credit, residence credit, and home study.

All lessons and purchase of books for the correspondence

credit courses are being handled by mail. Lectures may be watched on television, but students must come to the campus to take final examinations.

There is no college credit given for television home study courses. Outlines of courses, printed pamphlets and work sheets are sent out by mail and one study assignment will be graded per month.

Residence credit is obtained by attending seminars regularly on the campus for the full semester. It is necessary to register on the University campus for residence credit.

This will make the third semester that courses have been offered over KUHT since the opening of the station May 1953.

CONSTRUCTION PERMITS GRANTED

The January Journal listed six applicants as having received construction permits for non-commercial educational TV stations subsequent to September 1. The October Journal had listed 20 applicants who had been granted such permits earlier.

The list of construction permits granted now totals 28. Following are the locations, applicants, date of CP grant, and the channel for the two most recent recipients:

Cincinnati, Ohio, Greater Cincinnati TV Educational Foundation, 12-2-53, 48.

Oklahoma City, Oklahoma, Oklahoma Educational TV Authority, 12-2-53, 13.

In addition to the 28 construction permits granted, for the use of educational channels, there are 18 applications still on file with the FCC for such facilities from the following communities: Birmingham. Alabama: Sacramento. California; Washington, D. C.; Gainesville, Florida; Jacksonville, Florida; Jacksonville, Florida; Atlanta, Georgia; Savannah, Georgia; Lawrence, Kansas; Detroit, Michigan; Utica, New York; Philadelphia. Pennsylvania: Providence. Rhode Island; Nashville, Tennessee; San Antonio, Texas; Seattle, Washington; Milwaukee, Wisconsin (2); and San Juan, Puerto Rico.

AERT Convention details can be found on page 31 of this issue



Gary Stradling, III, is now on the staff of Station WSB-TV, Atlanta. Mr. Stradling is a 1953 graduate of the Henry W. Grady School of Journalism, University of Georgia.

Graham Hovey, radio news analyst, School of Journalism, University of Wisconsin, began in December a series of weekly on-thespot reports on the Italian scene for the Wisconsin State Radio Network. Professor Hovey is spending the current academic year in Italy on a Fulbright research grant as a representative of the National Association of Educational Broadcasters.

Allis Rice, director, South Dakota School of the Air, reports that the School of the Air programs are being broadcast this year by eight South Dakota stations, including in addition to the University station in Vermillion, stations in Aberdeen, Deadwood, Huron, Pierre, Rapid City, Sioux Falls, and Watertown.

Dr. Burton Paulu, manager, Station KUOM, University of Minnesota, is the author of an article, "Televising the Minneapolis Symphony Orchestra," which appears in *The Quarterly of Film, Radio, and Television*, Volume VIII, Number 2. It contains valuable suggestions for Tv producers contemplating the presentation of orchestral groups.

Victor C. Diehm, a leading Pennslvania radio-TV executive and nationally known civic leader, was a featured speaker at the University of Georgia's ninth annual Radio and Television Institute, January 27-30. The Institute, held in Athens, is sponsored jointly by the University's Henry W. Grady School of Journalism and the Georgia Association of Proadcasters.

Dr. Frances Horwich, mistress of NBC-TV's Ding Dong School, was cited recently by the Associated Press as one of its "Women of the Year." Other honors which have come to Dr. Horwich this year include "Peabody," "Sylvania," Look Magazine, and Women's Home Companion awards.

Don W. Lyon, director of television and radio, University of Rochester, Rochester, New York, has an article, "ABC's of Commercial TV for Educators," which appears in the January, 1954 issue of Educational Screen. It offers helpful suggestions for educators planning TV programs for presentation over commercial stations.

Since Saturday, January 16, the Indiana University Radio and Television Service has been programming the entire Saturday morning hour from 10 to 11 on Bloomington television station WTTV. The hour now includes a new program, The Search for Truth, on the many

research activities of Indiana University; The Indiana Home, a home interest show; and Film Forum Weekly.

Keith J. Nighbert, director, Station KUSD, and instructor in radio, University of South Dakota, has resigned from his post, effective February 1. He has accepted the post of director, Memphis (Tennessee) Community Television Foundation. His duties will include getting this proposed educational TV station (Channel 10) on the air and directing operations.

Torchbearers, a series of 13 radio shows dealing with famous blind leaders, opened over the nationwide network of the National Association of Educational Broad-

casters on January 3.

This new series is approved by the American Foundation for the Blind, New York City. It is written and narrated by Gregor Ziemer, director of public education of the Foundation—a national agency serving as a clearinghouse for blind people the world over.

The purpose of the series is to

reveal what normal, effective, and fascinating lives blind persons have led. Among these celebrated names are those of John Milton, Louis Braille, Laura Bridgman, and Sir Francis Campbell. The series does not deal with contemporary blind personages.

The Federal Communications Commission has tentatively allocated three more educational noncommercial channels in Tennessee a sa result of a request from the Tennessee State Educational TV Commission.

Estimates indivated that the four previously allocated reserved channels (Knoxville, Memphis, Chattanooga, and Nashville would reach only 78 per cent of the state's potential audience. With the addition of reserved channels in Lexington, Rock Island, and Sneedville, the potential audience is increased to 99 per cent of Tennessee's population.

The reserved channels for educational television will total 248 with the final approval of these three assignments.

ARE YOU AN AERT BOOSTER?

If you're not, you are passing up a fine opportunity to do a real favor for your friends, as well as to distinguish yourself as an active member. How do you become an AERT Booster? Its all very simple. You look around among your associates for men and women who are not members of AERT and you take the few minutes that it requires to point out the many reasons why they should be. Then you have them supply the necessary information on the following blank and forward it, along with their \$5.00 check to cover the annual dues to Lillian Lee, Membership Chairman, Station WABE, Board of Education, Atlanta, Georgia. Checks should be made payable to the Association. Join the growing ranks of AERT Boosters today!

Name:	
Official Position:	
Mailing Address:	
Signature of Member:	
Endorsed by:	2-54

AERT DAY

April 7, 1954 Deshler-Hilton Hotel—Columbus, Ohio

	Morning Sessions on Radio	
9:30- 9:45	Informal Coffee Hour and Registration for Luncheon— AERT Suite	
10:00-10:15	President's Message of Welcome—(Room to be announced)	
10:15-10:40	"The Use of Broadcasting Techniques as Teaching Devices" Speaker to be announced	
10:45-12:15	Utilization Demonstrations of Classroom Radio Programs Selected teachers and students	
11:30-12:15	Evaluation and Discussion Panel	
	Luncheon	
12:30- 2:00	At the famous Maramor (Price \$2.50 per person)	
	Prominent guest speaker to be announced.	
	Afternoon Session on Television	
2:15- 2:35	"Producing Educational Programs on a Commercial Station"	
	Freddie Bartholomew, well known child	
	prodigy of motion pictures, and pres-	
	ently TV Producer, Station WPIX,	
	New York.	
2:35- 2:55	"How Its Done on an Educational Station"	
	William A. Wood, General Manager, WQED,	
	Pittsburgh's Educational TV Station.	
3:00- 3:20	0	
	(Sample showings)	
	George Jennings, Director, Div. of	
2 20 (12	Radio-TV, Chicago Board of Education.	
3:30- 4:15	Evaluation and Discussion James F. Macandrew	
	Selected panel of teachers, workshop direc-	
4:15	tors, and broadcasters, with moderator. Adjourn to Newcomer's Reception, Institute for Education	
1.17	by Radio-TV	

Plan now to be with us for these very important meetings. Let us know in advance, if possible, so that we can plan for your comfort and your pleasure. Make AERT day a red-letter by coming early and staying throughout the day.

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